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SECOND EDITION.

PUBLIC ART GALLERIES,

BRIGHTON.

CATALOGUE

OF AN

Exhibition of Work

BY

Modern Norwegian Artists.

Under the Patronage of

THEIR MAJESTIES THE KING AND QUEEN OF NORWAY.

March 15th to June 15th, 1913.

Fine Arts Sub-Committee.

Chairman: A. J. MAVROGORDATO.

HIS WORSHIP THE MAYOR
(Ald. C. Thomas-Stanford, J.P., M.A., F.S.A.).
Alderman GEERE.
" TESTER.
" WILSON.
Councillor POOLE.
" STEVENS, J.P.
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W. J. STEPHENS, L.R.C.P., Ed.
W. CLARKSON WALLIS, J.P.

Honorary President of the Exhibition.

HIS EXCELLENCY THE NORWEGIAN MINISTER IN LONDON
(Herr BENJAMIN VOGT).

Norwegian Committee (Bildende Kunstneres Styre).

Professor CHRISTIAN KROHG, R.A. (Painter), *Chairman.*
Professor HALFDAN STRØM, R.A. (Painter).
Miss MARIE TANNÆS (Painter).
HANS ODEGAARD (Painter).
JEAN HEIBERG (Painter).
Professor GUNAR UTSOND, R.A. (Sculptor).
JO. VISDAL (Sculptor).
OLA GEELMUYDEN (Painter), *Secretary.*

HENRY D. ROBERTS,
Director.

20 6. 1913
L1734

NOTICE.

WITH this Exhibition of modern Norwegian Art, the fourth in the series of exhibitions dealing with the work of Continental Schools is reached. The exhibitions of modern French Art held in 1910, of modern Swedish Art held in 1911, and modern Danish Art held in 1912, were very successful, and the Committee believe that the Norwegian Exhibition will be of as great interest as those already held in these galleries.

The present is the first exhibition of modern Norwegian Art ever held in England, and the work of the majority of the artists in this catalogue is exhibited for the first time in this country. Every effort has been made to ensure that the exhibition shall be thoroughly representative and in every way national in character. It is a matter of regret to the Committee that some of the more prominent Norwegian artists, whom it would be invidious to refer to by name, are not represented in the exhibition. With only one or two exceptions, all the artists whose works are exhibited are now living.

The Committee desire to record their grateful thanks to Their Majesties, the King and Queen of Norway, who have been graciously pleased to accord their patronage to the exhibition, and have thus stamped it as being one of value and importance.

To H. E. the Norwegian Minister in London (Herr Benjamin Vogt), who accepted the invitation of the Committee to become the Hon. President of the exhibition, all concerned are under a deep debt of gratitude. His Excellency has taken a very lively interest in all the details of the exhibition, and has rendered valuable and practical assistance.

Thanks are also due for the work performed by the Bildende Kunstneres Styre (the Committee of Painting Artists) in Christiania, whose names are given on Page 2. To them was entrusted the delicate and important task of selecting the artists who should be invited to exhibit. They have performed their duties with the sole aim of setting before the British public a thorough representation of modern Norwegian Art in all its phases. It may be interesting here to state that, as far as I know, this Committee holds a somewhat unique position. It is elected every three years by a vote of the working artists of the country. Every artist who has exhibited a certain number of times has a vote, whether he is a member of a Society or not. The Committee is recognised by the Government, and has considerable powers. In this exhibition, however, it has limited its work to the general arrangements

in Norway, and to selecting the artists to exhibit, but the Committee did not select the works themselves. These were chosen by a jury elected in the democratic manner in which things are conducted in Norway. Every person invited to exhibit was entitled to nominate a certain number of persons to serve on the jury. Those persons nominated who secured the most votes were elected; so that the jury selecting the exhibitis was elected by the artists invited to exhibit. The result is that no possible favouritism can have been exercised, and every work sent from Norway has been selected entirely on its merits, by a jury elected by the exhibitors themselves.

A few pictures have been obtained from England, in the selection of which neither the jury nor the Norwegian Committee have had any say, the responsibility for their inclusion in the exhibition being undertaken by the Brighton Committee. These works are No. 7, lent by Lord Lansdowne, and Nos. 3, 37, 65, 76, 80, 85, 90, 115, 182, lent by the Rev. F. S. Sclater, of Newick Park, to whom the Committee wish to convey their sincere thanks.

With very few exceptions, the pictures, etc., from Norway have been sent in by the artists themselves; but the Committee desire to acknowledge the obligation under which they have been placed by the kindness of various Norwegian owners who have been good enough to lend exhibits.

The historical survey in the catalogue has been written by Mr. Inv. Engelbrethsen, and the Committee desire to thank Mr. Engelbrethsen for his excellent exposition of the subject.

The exhibition poster is the work of Mr. Per Krohg, a son of the Chairman of the Bildende Kunstneres Styre, who is also an exhibitor. The Committee wish to place on record their indebtedness to Mr. Krohg.

I asked Mr. Krohg if he would describe the poster for me. In reply, he wrote to me from Paris as follows:—"Vous me demande la signification de l'affiche, voici—Ce n'est pas le soleil de minuit mais un soleil tout ordinaire jetant ses rayons sur la neige. Je l'ai fait vert par point de vue impressioniste (quand on regarde le soleil il parait bleu ou vert) et aussi parce que je trouve que c'est plus voyant et extraordinaire, choses importantes pour une affiche. J'espere que les couleurs pourront être très exactement reproduites d'une nuance aussi violente que possible."

Finally, thanks are due to Mr. S. Thorbjörnsen, himself an exhibitor, who was delegated to represent the Norwegian Committee in the hanging and arrangement of the exhibition.

The Fine Arts Committee have decided to publish two editions of this catalogue; one without illustrations, and the other with a number of representations of some of the principal pictures in the exhibition.

As it is expected that a large number of Norwegian visitors will visit Brighton to see the exhibition, the historical survey and the catalogue have been printed in both Norwegian and English.

Arrangements have been made for the majority of the exhibits to proceed, as the "Brighton" Exhibition of Norwegian Art, to Burnley, Oldham, Wolverhampton, and Hull, the unsold pictures being returned to Norway about August, 1914. Some of the exhibits, however, have only been lent for exhibition at Brighton.

The majority of the exhibits are for sale, and a priced catalogue may be consulted in the room. A deposit of 10 per cent. must be made at the time of purchase.

Any pictures sold at the exhibition cannot be delivered, unless by special arrangement, until the collection has been exhibited at the other towns indicated as above.

Copyright of all pictures, etc., in the exhibition, including those printed in the catalogue, is strictly reserved. Applications for permission to reproduce any of them must be made to the Director.

The exhibition was opened in the afternoon of March 15th, 1913, by its Honorary President, and will remain open until June 15th. Hours of opening: Week-days, 10 a.m. to 8 p.m.; Sundays, 2.30 p.m. to 5 p.m. Admission free.

To celebrate the occasion, a Dinner was held in the Royal Pavilion, on the evening of the opening day, under the presidency of the Deputy Mayor (Alderman E. Geere), at which His Excellency the Norwegian Minister was the guest of honour.

The portraits of Their Majesties the King and Queen of Norway are reproduced from photographs by Karl Anderson, Christiania.

The majority of the illustrations in the catalogue are reproduced from photographs by Vaering, Christiania. Numbers 34, 52, 99, 105, 176, 179, 184 and 188 are from photographs by Messrs. Benn and Cronin, Brighton.

All communications with reference to the exhibition should be made to the undersigned, at the Galleries.

HENRY D. ROBERTS,
Director.

15th March, 1913.

HISTORICAL SURVEY.*

THE history of Norwegian painting and sculpture does not go very far back in time. It begins about the same time as the renaissance of Norway as an independent kingdom [1814]. It is thus one of Europe's youngest painting schools, with the products of which one is faced here, the first beginnings having appeared at the commencement of the 19th century. It is true that Norway, before that time, had not been entirely without artistic culture, as there was already flourishing a decorative national art which, in many respects, was very highly developed, and which was born of old and good traditions. And even if this art of the people received many impulses from abroad, yet it cannot in any respect be characterised as European.

It was with Johan C. C. Dahl (1788-1857) that Norway made its first entry into European art, and although this entry came rather late, it was at any rate good. Dahl was a very highly-gifted artist, whose landscapes even to-day occupy a very high place, not only in Norwegian art, but everywhere where interest for art exists. Dahl received his first education at the academy of Copenhagen, but went afterwards to Dresden, where he was elected a Professor. Although he lived in the midst of the German romantic movement, he remained his whole life a determined naturalistic painter.

In spite of the fact that Dahl was the first great artist in Norway, he did not create any school or artistic circle which might be said to be derived directly from him; certainly there were three Norwegians who may be called his disciples:—Thomas Fearnley (1802-42), Knud Baade (1808-79), and J. C. Frich (1810-58). Of these, Fearnley was the most gifted, and the only one who seemed determined to continue the best traditions of this great teacher. But, unfortunately, he, our greatest landscape painter, died at a very early age.

The generation of painters that appeared in the 'forties of last century also went, *via* Copenhagen, to Germany to receive their artistic education, but they did not go to Dresden, and did not as a whole seem at all to come into communication with their already celebrated countrymen. They went to Düsseldorf, which, for the time being, was the centre of German artistic life. Here, in this small city of the Lower Rhine, Adolph Tidemand (1814-76), Norway's first great figure painter, received his final education. Tidemand

* In this survey the author has made efforts to be quite impartial, without either giving blame or praise to anybody, as that does not seem fitting in a catalogue. The paintings must speak for themselves.

is perhaps that Norwegian painter who, more than anybody else, has been known and loved by the people. This is owing as much to his choice of subject—paintings of popular life—as to his artistic qualities. At the same time as Tidemand, lived and worked the eleven-years-younger painter, Hans Gude (1825-1903). Gude, also, has won a European reputation with his landscapes and with his pictures from the Norwegian *skjærgaard*. [An interesting example of the joint work of Tidemand and Gude is shown in No. 7 in the Exhibition, kindly lent by Lord Lansdowne from Lansdowne House. The figures are by Tidemand and the landscape by Gude.] Many Norwegians in the course of time became the pupils of Gude whilst he was professor at the academies of Düsseldorf and Karlsruhe.

Amongst other painters who were either "Düsseldorfers," or stood very close to them, may be mentioned the highly-gifted August Cappelen (1827-52), J. F. Eckersberg (1822-70), whose importance for Norwegian painting was specially great, because he established in Christiania (in 1859) the first Norwegian school for painters. Also Morten Müller (1828-1910), Amaldus Neilsen (b. 1838), Ludvig Munthe (1841-96), Fredrik Collett (b. 1839), the latter having eventually gone entirely over to the naturalistic school, and, finally, the figure painter, Carl Sundt-Hansen (1841-1907).

Both the works of Dahl and his nearest successors, the so-called "Düsseldorfers," were produced in an exceedingly difficult time for Norway. Our finances were bad, and artistic feeling and understanding were, if possible, even worse. The pioneer work which they made for the culture of their country can therefore scarcely be over estimated. By the choice of their subjects and by their manner of painting, which even the common people could easily perceive, they made it known that art existed for the whole nation and was not only a luxury for the rich. The art of the "Düsseldorfers" had through the years become the model art for the Norwegian people. It was through that art that their eyes were opened to the beauty of their country as well as for painting itself.

When this is taken into consideration, it will easily be understood what disappointment and even indignation were evoked both among the general public and the older generation of artists when, at the beginning of the eighties in the last century, there returned from Paris a band of young artists with new ideas and new views, which stood in direct opposition to the then prevailing ideas. It was as if a wave had come rushing and trying to take away everything that was known and dear. It was as if the art of our country, the roots of which had never gone very deep, was to be torn up and swept away. The wave came: it was unavoidable, and it was very strong, but it was met with a very stubborn opposition. The young generation were received with scorn and contempt.

But it is the right and the duty of youth to be the exponents of all that is new in their own time, because they feel it is right and truth, and the band that came had the right, the courage and the talents, and that is the reason why, within a few years, they had victory on their side.

From that time there grew up a new national art as had hitherto never existed. This new generation of painters derived, as never before, their inspiration from Norwegian popular life and character. Vigorous, fresh, and at the same time full of sentiment, as is the nature of the country in its various moods, this art has grown and won an ever-increasing understanding amongst the people.

In the foremost rank of the painters who now made their impression on Norwegian art are to be mentioned Fritz Thaulow (b. 1847), Christian Krohg (b. 1852), Eilif Peterssen (b. 1852), Erik Werenskiold (b. 1855), and Gerhard Munthe (b. 1849). With the exception of Thaulow, who died in 1906, all the above-mentioned painters are in their full vigour. To this generation also belong Otto Sinding (1842-1909), Miss Harriet Backer (b. 1845), Th. Kittelsen (b. 1847), Jacob Glöersen (1852-1912), Christian Skredsvig (b. 1854), and Hans Heyerdahl (b. 1857). When the above-mentioned painters, at the beginning of the 'eighties, made their homes in Norway, they gathered round them a large number of followers who, working in the open air, came again to honour and dignity. Among the generation which succeeded and made a final victory for the naturalistic school, the following occupy a prominent position:—Eyolf Soot (b. 1858), Gustav Wentzel (b. 1859), Mrs. Oda Krohg (b. 1860), Halfdan Ström (b. 1863), and Edward Munch (b. 1863), who began as a naturalistic painter, but who, long ago, has broken with that school. Further must be mentioned Jörgen Sörensen (1861-94), Th. Holmboe (b. 1866), August Eiebakke (b. 1867), Otto Valstad, Gudmund Stenersen, Johs. Müller, Lars Jorde, August Jacobsen, and Miss Marie Tannæs.

Amongst the painters who came to the front in the 'nineties, some broke away from the art of the 'seventies and 'eighties. Among those who may be mentioned are Oluf Wold Torne (b. 1867), Thorvald Erichsen (b. 1868) and Kristen Holbö. For them the topic plays a minor part; they are more deeply interested in the atmosphere and light effects. Among this band Harold Sohlberg (b. 1869) occupies a somewhat isolated position. In connection with him ought also to be mentioned the young Halfdan Egidius (1877-99).

The newer French art has exercised a great influence on some of the young painters. Several of them have come under the influence of Edward Munch: for instance, T. Torsteinson (b. 1876), Ludv. Karsten (b. 1876) and Henrik Lund (b. 1879).

Among the younger painters can be mentioned A. C. Svarstad (b. 1869), Sören Onsager (b. 1878), Bernhard Folkestad (b. 1879) and Nicolai Astrup (b. 1880). As determined followers of Matisse, may be mentioned Einar Sandberg, Henrik Sörensen (b. 1882) and Jean Heiberg (b. 1884). "Cubism" has found a representative in Per Krohg (b. 1889).

Our sculpture is about of the same age as our painting. It also has strong connections with the old national art. The woodcarving work shows that its exponents were more than capable craftsmen. As in our older Norwegian painting, it was almost exclusively for decorative purposes that they worked.

Amongst our sculptors there are many whose names are known outside the borders of the country. It has, especially for the elder ones, been a work almost unknown to the generation that lived with them.

The first, and for a long time the only, representative of Norwegian sculpture in the 19th century, was Hans Michelsen (1789-1859). He tried to follow, as best he could, in the footsteps of the famous sculptor, Thorvaldsen, whose pupil he was. Chr. Borch (1817-96) tried to play on more romantic strings, and he was in many respects much more fortunate than his predecessor. A prominent position was occupied by Julius Middelthun (1820-86). He was a highly gifted and well educated artist, whose noble works will for all time maintain his reputation. In the numerous works of B. Bergsliens (1830-98) there is a breadth of humour which has given him a name all over the country and brought him many commissions. It is quite otherwise with the very distinguished but little productive S. Lexow-Hansen (b. 1845).

The first Norwegian sculptor who aspired to solve greater problems, creating for himself a prominent position among European artists, and whose reputation goes far, is Stephan Sinding (b. 1846). M. Skeibrok (1851-96) has left a long series of capable works, full of fine feeling, by which he won for himself many friends in his own country.

Among other sculptors must be mentioned Jo. Visdal (b. 1861), L. Utne (b. 1862), Gunnar Utsond (b. 1864), Ingebrikt Vik (b. 1867), Gustav Vigeland (b. 1869), Munthe Svendsen (b. 1869) and Vilhelm Rasmussen (b. 1879).

INGV. ENGELBRETHSEN.

Christiania, Jan., 1913.

HISTORISK OVERBLIK.*

Den norske billedkunsts historie gaar ikke meget langt tilbake i tiden. Den begynder saa nogetnær samtidig med Norges gjenfödelse til selvstændig rike. Det er en av Europas yngste malerskoler man her staar overfor, idet den altsaa först fremtraadte i begyndelsen av det 19de aarhundrede.

Rigtignok hadde landet för den tid, ikke været fuldstændig blottet for kunstnerisk kultur. Her blomstret nemlig en i mange henseender höit utviklet dekorativ folkekunst, baaret av gamle og gode traditioner. Om denne folkekunst end mottok mange impulser utefra, kan den dog ikke paa nogen maate betegnes som europæisk.

Först med Johan C. C. Dahl (1788-1857) gjör Norge sin indtræden i den europæiske kunst. Kommer denne indtræden sent, er den ihvertfald god. Dahl var en rikt utrustet kunstnernatur, hvis landskaper den dag idag indtar en höi stilling, ikke alene i norsk kunst, men overalt hvor interesse for kunst rækker frem. Sin förste utdannelse fik Dahl ved Kjöbenhavns akademi; kom derefter til Dresden, hvor han senere utnævntes til professor. Endskjönt han levet midt oppe i den tyske, rommantiske bevægelse, forblev han hele sit liv avgjort naturalist.

Tiltrods for at Dahl var Norges förste, store kunstner, har han allikevel ikke skapt nogen skole, eller retning, som kan siges at gaa direkte ut fra ham. Rigtignok var der tre nordmænd, der som elever sökte Dahl: Thomas Fearnley (1802-42), Knud Baade (1808-79), og J. C. Frich (1810-58). Av disse var Fearnley den störste begavelse, og den eneste som syntes at ville fortsætte i sin store lærers fotspor. Men denne vor næste store landskapsmaler blev desværre revet tidlig bort.

Det slegtled av malere, som kommer frem i 40 aarene, reiser ogsaa over Kjöbenhavn til Tyskland forat faa sin utdannelse. Men de reiser ikke til Dresden, kommer i det hele ikke i forbindelse med sine allerede berömte landsmænd. De söker til Düsseldorf, som for en tid er blit centret for det tyske kunstliv. Her i den lille nederrhinske by faar Adolph Tidemand (1814-76), Norges förste, store figurmaler, sin endelige utdannelse. Tidemand er kanske den norske maler, son mere end nogen anden, er blit kjendt og kjær

*I denne indledning har forfatteren bestræbt sig for at være aldeles nögtern uten at rose eller dadle nogen, da dette ikke passer i en katalog. Billederne faar tale for sig selv.

av folket. Dette skyldes sikkert velsaameget hans motiver—folkelivsskildringer—som hans kunstneriske kvalifikationer. Samtidig med Tidemand virker den 11 aar yngre Hans Gude (1825-1903). Ogsaa Gude har vundet europæisk ry med sine landskaper og skildringer fra den norske skjærgaard. Mange er de nordmænd, som i tidens löp har sökt Gude som lærer, mens han som professor var knyttet til Düsseldorfs og Karlsruhes akademier.

Av andre malere som enten var "düsseldorfere," eller stod dem nær, kan nævnes: den höit begavede August Cappelen (1827-52); J. F. Eckersberg (1822-70), som fik en særlig betydning for norsk malerkunst, derved at han i 1859, i Kristiania oprettede den første norske malerskole. Endvidere Morten Müller (1828-1910), Amaldus Nielsen (f. 1838), Ludvig Munthe (1841-96), Fredrik Collett (f. 1839), som foreesten senere er gaat helt over til naturalismen, samt figurmaleren Carl Sundt-Hansen (1841-1907).

Saavel Dahls og hans nærmeste efterfölgere som de saakaldte "düsseldorferes" arbeide, falder i en for vort land umaatelig vanskelig tid. Den ökonomiske evne var liten og kunstforstaaelsen om mulig endnu mindre. Det pionerarbeide de har utrettet for sit lands kultur, kan derfor vanskelig overvurderes. Ved sine motiver og sin for det almene folk letforstaaelige malemaate, har de gjort publikum begripelig, at kunsten er til for hele det store arbeidende folk, og ikke bare en luksus for de rike. "Düsseldorfernes" kunst, var for det norske folk, gjennem aarene blit indbegrepet av al kunst. Gjennem den hadde de faat öinene oplatt saavel for sit lands natur som for malerkunsten i det hele.

Ut herfra kan det let forstaaes hvilken skuffelse og tildels harme det vakte, baade blandt publikum og blandt flere av de ældre malere, naar der i begyndelsen av 80 aarene, kom en flok unge kunstnere hjem fra Paris, med nye ideer og nyt syn, som stod i fuldstændig opposition til det, som var. Det var som en bölge kom styrtende, forat skylle væk alt, som hittil var kjendt og kjært. Det var som skulde den svakt nok befæstede kunst i vort land, rykkes op med roten. Bölgen kom, den var uundgaaelig, og den var sterk. Men den mötte ogsaa seig motstand. De mötte haan og foragt de unge.

Men det er ungdommens ret og dens pligt, at være talsmand for det nye i tiden; for det den föler som ret og sandhet. Og den flok, som kom, hadde retten, motet og begavelsen, derfor stod de ogsaa inden faa aar med seiren paa sin side.

Fra nu av vokser da frem en ny, national kunst som ingensinde för. Denne malergeneration har, som ingen för, fundet netop det centrale i norsk folkelynne. Kraftig, frisk og samtidig elegisk som landet selv og dets skiftende stemninger, vokser deres kunst frem, og vinder stigende forstaaelse.

Fremst i rækken av de malere, som fra nu av sætter præget paa den norske kunst; staar Fritz Thaulow (f. 1847), Christian Krohg (f. 1852), Eilif Peterssen (f. 1852), Erik Werenskiold (f. 1855), Gerhard Munthe (f. 1849). Med undtagelse av Thaulow, som döde 1906, staar de her nævnte malere fremdeles i sin fulde kraft. Til denne generation hörer endvidere Otto Sinding (1842-1909), frk. Harriet Backer (f. 1845), Th. Kittlesen (f. 1847), Jacob Glöersen (1852-1912), Christian Skredsvig (f. 1854), Hans Heyerdahl (f. 1857).

Da de ovenfor nævnte malere i begyndelsen av 80 aarene for alvor slog sig ned i hjemlandet, flokkede straks en skare elever sig om dem. Arbeidet ute i den fri natur kommer til hæder og værdighet.

Av den malerslegt, som dereffer træder frem og er med at fastslaa naturalismen, indtar følgende en fremskutt plads. Eyolf Soot (f. 1858), Gustav Wentzel (f. 1859), fru Oda Krohg (f. 1860), Halfdan Ström (f. 1863), Edvard Munch (f. 1863), der begyndte som naturalistisk maler, har forlængst brutt med denne retning. Endnu staar tilbake at nævne Jörgen Sörensen (1861-94). Th. Holmboe (f. 1866) og August Eiebakke (f. 1867.) Desforuten Otto Valstad, Gudmumd Stenersen, Johs. Müller, Lars Jorde, August Jacobsen, og frk. Marie Tannæs.

Inden det maler-kuld, som fremstaar i 90 aarene, tar enkelte avstand fra 70 og 80 aarenes kunst. Saaledes Oluf Wold Torne (f. 1867), Thorvald Erichsen (f. 1868), og Kristen Holbö. For dem spiller stoffet mindre rolle, de fordyper sig mere i luften og lysvirkningerne. Noksaa isoleret i dette kuld staar Harald Sohlberg (f. 1869). I samme forbindelse skal nævnes den unge Halfdan Egidius (1877-99).

Den nyere, franske kunst har paa flere av de yngre malere övet en stor indflydelse. Nogle har dog fulgt Edvard Munchs retning saaledes T. Torsteinson (f. 1876), Ludv. Karsten (f. 1876) og Henrik Lund (f. 1879).

Av yngre, kan endvidere bemerkes A. C. Svarstad (f. 1869), Sören Onsager (f. 1878), Bernhard Folkestad (f. 1879) og Nicolai Astrup (f. 1880). Utprægede "matisseister" er Einar Sandberg, Henrik Sörensen (f. 1882) og Jean Heiberg (f. 1884). Kubismen har hos os fundet en repræsentant i Per Krohg (f. 1889).

Vor skulptur er nogenlunde jevngammel med malerkunsten. Ogsaa den har sterke forbindelser med en gammel folkekunst. Træskjærerarbeidet viser at dets dyrkere ofte var mere end dygtige haandverkere. Som i tidligere tiders norsk malerkunst, var det ogsaa her saagodtsom udelukkende for dekorative formaal der arbeidedes.

Av vore billedhuggere er det ikke mange, hvis navn har nadd utenfor hjemlandets grænser. Det har, især for de fleste ældre, været et arbeide i det stille.

Den förste og i lang tid den eneste repræsentant for det 19de aarhundredes norske billedhuggerkunst, var Hans Michelsen (1789-1859), som efter bedste evne sökte at följe i den danske billedhugger Thorvaldsens fotspor, hvis elev han var. Mere national romantiske strenge anslog Chr. Borch (1817-96) og var paa mange vis heldigere stillet end sin forgjænger. En fremragende plads indtar Julius Middelthun (1820-86). En begavet og fint kultiveret kunstner hvis noble arbeider for alle tider vill beholde sit værd. Over B. Bergsliens (1830-98) talrike frembringelser, ligger ofte en bredde og et humör, som skaffet ham et landskjendt navn og mange opgaver. Anderledes er det med den meget fine, men litet produktive S. Lexow-Hansen (f. 1845).

Den förste norske billedhugger, som binder an med större opgaver, skaper sig en position paa det europæiske marked og hvis ry naar længst, er Stephan Sinding (f. 1846). M. Skeibrok (1851-96) har efterlatt sig en række dygtige og stemningsfulde arbeider, hvorved han i hjemlandet vandt mange venner.

Av nyere billedhuggere skal nævnes, Jo. Visdal (f. 1861), L. Utne (f. 1862), Gunnar Utsond (f. 1864), Ingebrikt Vik (f. 1867), Gustav Vigeland (f. 1869), Munthe Svendsen (f. 1869) og Vilhelm Rasmussen (f. 1879).

INGV. ENGELBRETHSEN.

Kristiania i Januar 1913.

LIST OF BOOKS, &c.,
IN THE BRIGHTON PUBLIC LIBRARY DEALING WITH NORWEGIAN ART.

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pp. 39-52, "The art of Norway," by JENS THIIS.
pp. 99-123, Norwegian Section of catalogue.

ASBJÖRNSEN (P. C.).
Fairy tales from the far north. Transl. from the Norwegian by H. L. Brækstad ; with 95 illus. by E. Werenskiold, T. Kittelsen and O. Sinding. 1897. L

BELL (N.).
The tourist's art guide to Europe. pp. 286-292, Denmark, Norway and Sweden. 1893. R708.4

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Great painters of the XIXth Century and their paintings. pp. 351-3, Norway. *Illus.* 1910. R750

Brighton Public Art Galleries. Catalogue of an exhibition of work by modern Norwegian artists ; with introduction by INGV. ENGELBRETHSEN. *Illus.* 1913. R708.2

GROSCH (H.).
Norsk folkeindustri. *Illus.* 1901. R709.481
———Norsk folkekunst. 1907. R709.481

Kristiania, Nationalgalleriet, Katalog over nyere maleres og billedhuggeres værker, 1800-1907. Ved R. THOMMESSEN. 1907. R708.8

Kristiania, Nationalgalleriet, Skulpturmuseets, Samling af afstöbninger og originale billedhuggerarbeider : en historisk-kritisk beskrivelse af L. DIETRICHSON. Den nyere tids kunst beskrevet af J. THIIS. 1894. R708.8

KROHG (C.).

Kunstnere. Tegninger og text. 2 bde. n.d. R759.8

Bd. 1. Chr. Skredsvig. Erik Werenskiold. Gerhard Munthe. M. Skeibrok. Fritz Thaulow. Ludv. Skramstad. Chr. Krohg. Edv. Diriks.

Bd. 2. Hans Gude. Otto Sinding. Th. Kittelsen. Reinholdt Boll. Edv. Munch. Andr. Diesen. Jacob Bratland. Karl Uchermann. Nils Hansteen. Axel Ender. P. N. Arbo.

LÜBKE (W.).

Outlines of the history of art. 2 vols. 1904. R709

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Histoire de l'art. 1905, to date. *In progress.* R709

MONROE (W. S.).

In Viking land: Norway, its peoples, its fjords and its fields. pp. 296-308, painting, sculpture and architecture. *Illus.* 1908. L914.81

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Le musée d'art: galerie des chefs d'œuvre et précis de l'histoire de l'art depuis les origines jusqu'au 19e siècle. Vol. 2, pp. 278-282, Norvège. *Illus.* [190-] R709

MUTHER (R.).

The history of modern painting. Vol. 4, pp. 218-235, Norway. *Illus.* 1907. R750

Norway: official publication for the Paris Exhibition, 1900. *Illus.* 1900 L & R948.1

pp. 525-596, Painting, by JENS THIIS; Industrial arts and sculpture, by L. DIETRICHSON.

THIIS (J.).

Norsk malere og billedhuggere. En fremstilling af norsk billedkunsts historie i det 19 aarh. med oversigher over samtidig fremmed kunst. 3 bde. *Illus.* 1904-7. R759.8

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*Those marked with * are represented in the Exhibition.*

Krohg. SVARSTAD (A. C.).
Christian Krohg. [1911]. R759.8

Munch. ESSWEIN (H.).
Edvard Munch. *Illus.* n.d. R759-8

Munthe. HAMMER (K. V.).
Gerhard Munthe : decorative artist. *Illus.* Studio, Vol. 8, 1896, pp. 221-3. R705

——— THIIS (J.).
Gerhard Munthe : en studie. [Nordenfjeldske Kunstindustri museums Aarbog 1902-3]. *Illus.* 1904. R759.8

See also : Bryan's Dictionary of Painters. 5 vols. 1903. R927.5
Champlin and Perkin's Cycopædia of painters and painting. 4 vols, 1888. R927.5
Encyclopædia Britannica. 1911. R032
Nouveau Larousse illustré R034

For brief accounts of Norwegian artists, reference should also be made to the files of the Art Journal, Burlington Magazine, Magazine of Art, The Studio, etc.

H.M. THE QUEEN OF NORWAY.

H.M. THE KING OF NORWAY.

These portraits (by Karl Anderson, Christiania) were selected for publication by Their Majesties themselves.

No. 34 THE LAST HOMESTEADS IN THE VALLEY. 41" × 40"

EILIF PETERSSEN.

No. 46 PANSIES. 50" × 42"

PROFESSOR HALFDAN STRØM.

No. 67

A NORMANDY VILLAGE.
The late FRITZ THAULOW.

25" × 28"

No. 153 SUMMER EVENING (IN VAAGØ). 38" × 49"

KRISTEN HOLBØ.

No. 17 INAUGURATION OF THE PEOPLE'S CLUB. 46" x 34"

A. C. SVARSTAD.

No. 21 THE PANTHEON, ROME. 62" x 80"

EILIF PETERSSEN.

No 13 LUCY. 51" × 35"

PROFESSOR CHRISTIAN KROHG.

No. 36 PORTRAIT OF TH. KRAG. 39" × 29"

MRS. ODA KROHG.

No. 41 MOTHER AND CHILD. 20" × 17"

Miss Signe Scheel.

No. 15 GIRLS IN THE SUN. 35" × 31"

Professor Halfdan Ström.

No. 105 AGAINST THE BLUE WALL-PAPER. 42" × 49"

SIMON THORBJÖRNSEN.

No. 22. INTERIOR. 54" x 69"

PROFESSOR HALFDAN STRÖM.

No. 26 — SUMMER EVENING. John Müller. — 35" × 36"

No. 145 — MOUNTAINS, JOTUNHEIM. Lars Jorde. — 30" × 37"

ROYAL ACADEMY LIBRARY

No. 35 LATE AUTUMN. 22" × 26"
Miss Marie Tannæs.

No. 39 EARLY SPRING. 23" × 30"
Miss Marie Tannæs.

No. 29 THE SUNDAY EXCURSION OF THE TEETOTALLERS. 53" × 79"

PROFESSOR CHRISTIAN KROHG.

No. 112

A DIFFICULT COURSE.
PROFESSOR CHRISTIAN KROHG.

40" x 56"

No. 52 — A SHOWER. — 40" × 74"

AMALDUS NIELSON.

No. 176 PORTRAIT OF CHR. KROHG. 33" × 34"
PER KROHG.

No. 78 THORSHOV. 33" × 37"
SIMON THORBJÖRNSEN.

No. 61 STREET IN CORDOVA (SPAIN). 17" × 22"
The late FRITZ THAULOW.

No. 150 — MORNING. PER KROHG. — 35″ × 45″

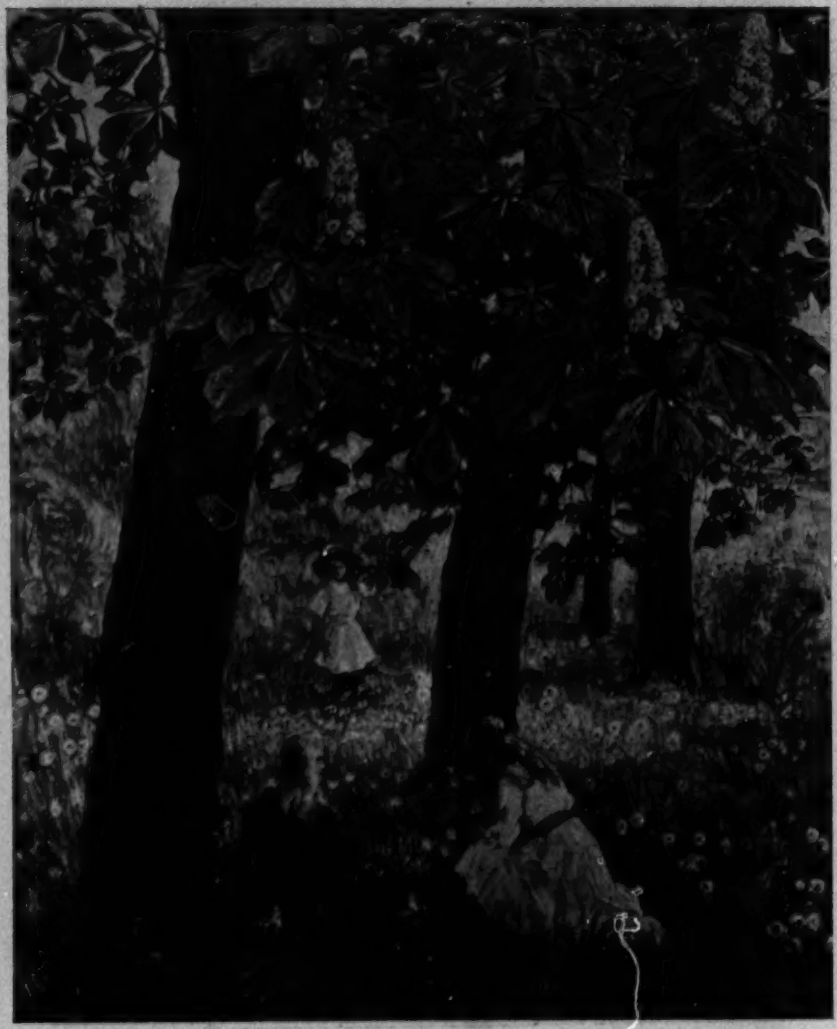
No. 48 — INTERIOR. AUG. EIEBAKKE. — 30″ × 34″

No. 179 "GIVE US A VALSE, PLEASE." 42" x 56"

EIVIND NIELSEN.

No. 91 AT THE DINNER TABLE. 39"× 48"

Miss Marie Bauge.



No. 97 BELOW THE TREES. 55" × 47"

THOROLF HOLMBOE.

No. 180 "THE FIRST INSTRUCTION IN KNITTING. 25" x 37"

TH. TORSTERSEN.

No. 184 BUST OF FRITHJOF NANSEN (Plaster). Height 26"
ANDREAS SVOR.

No. 188 YOUNG GIRL (Marble). Height 27"
INGEBRIGT VIK.

CATALOGUE.

ROOM I.

OILS.

Kristian Haug

1 En gammel gaard—An old farm

Miss Helene Vosgraff

2 Mother "Kleppen"

Christian Skredsvig

3 Kjöerne gaar hjem—Cows going home

Lent by the Rev. F. S. Sclater.

Amaldus Nielsen

4 Bondegaard—Farm

Kristian Haug

5 Ved elvebredden—The river bank

Professor Christian Krohg

6 Strikkende kone—Woman knitting

Hans Gude *(The late)* **and Adolf Tidemand** *(The late)*

7 Norsk begravelse—A Norwegian funeral. (The landscape is by Gude, and the figures by Tidemand)

Lent by Lord Lansdowne.

Gudmund Stenersen

8 Tidlig vaar—Early spring

A. C. Svarstad

9 Myrens verksted—The workshop of Myrens

W. Wetlesen

10 Landscape from the Sætersdal

Pris Liste faaes ved Henvendelse til Ospynet.

Professor Halfdan Ström

11 I solen—In the sun

Miss Marie Tannæs

12 Höst—Autumn

Professor Christian Krohg

13 Lucy

Miss Cecilie Dahl

14 Majmorgen—May morning

Professor Halfdan Ström

15 Piger i solskin—Girls in the Sun

H. Fremming Heyerdahl

16 Senhöst—Late autumn

A. C. Svarstad

17 Indvielsen av "Folkets Hus"—Inauguration of the Peoples' Club

Fritz Thaulow *(The late)*

18 Factories in St. Denis (France)

Mrs. Oda Krohg

19 Portrait of Miss Th.

Professor Christian Krohg

20 Totalisternes söndagsudflugt—The Sunday excursion of the teetotallers

Eilif Peterssen

21 The Pantheon, Rome

Professor Halfdan Ström

22 Interior

Andr. Singdahlsen

23 Vaar—Spring

A priced Catalogue may be seen on application.

Mrs. Oda Krohg

24 Portrait of Miss R.

Professor Christian Krohg

25 Bedstemor—Grandmother

Johs Müller

26 Sommeraften—Summer evening

Fritz Thaulow *(The late)*

27 Pack horses in the mountains (Norway)

Aug. Eiebakke

28 Portrait

Johs Müller

29 En sæter ved vintertid—A cheese-house in winter

Gudmund Stenersen

30 Fiske—Out for fishing

Kristoffer Sinding-Larsen

31 Carceri by Assisi

Mrs. Oda Krohg

32 Portrait of Dr. Eide

Miss Marie Tannæs

33 Vaar—Spring

Eilif Peterssen

34 Fjeldgaardene Grihammar og Hermundstad—The last homesteads in the valley

Miss Marie Tannæs

35 Senhöstes—Late autumn

Mrs. Oda Krohg

36 Portrait of Th. Krag

Pris Liste faaes ved Henvendelse til Ospynet.

Gudmund Stenersen

37 Sneveir—Snowy weather

Lent by the Rev. F. S. Sclater.

Otto Hennig

38 Eftersommer i Hemsedal—Late summer in Hemsedal

Miss Marie Tannæs

39 Tidlig vaar—Early spring

A. C. Svarstad

40 Portrait of the poetess Sigrid Undseth

Miss Signe Scheel

41 Moder og barn—Mother and child (Interior)

Johs Müller

42 From Skaabu in the Gudbrandsdal

Harald Brun

43 Röde roser—Red roses

Aug. Eiebakke

44 Gaardsinteriör—Interior of a farm

Christian Skredsvig

45 En græssende ko—A grazing cow

Professor Halfdan Ström

46 Stedmorsblomster—Pansies

Fritz Thaulow *(The late)*

47 Red roofs in Bergues (France)

Aug. Eiebakke

48 Interior

A priced Catalogue may be seen on application.

ROOM II.

OILS.

Kristian Haug

49 En sneflek—A patch of snow

Miss Ingeborg Jensen

50 From the Öxnedalen

Professor Halfdan Ström

51 Kastanje—Chestnuts

Amaldus Nielsen

52 En byge—A shower

Professor Halfdan Ström

53 Vaar—Spring

Miss Ingeborg Jensen

54 Granskog—Firwood

O. O. Nyquist

55 Paa hybelen—In lodgings

Fritz Thaulow *(The late)*

56 Square in Beaulieu (France)
57 Red cabbage—moonlight (Norway)
58 Waves breaking at Dieppe (France)
59 Church interior, Burgos (Spain)
60 Red cliffs by the fjord (Norway)
61 Watermill, Meana (Norway)
62 Outside the fortifications, Gravelines (France)
63 White mill (Brittany)
64 Street in Cordova (Spain)
65 Vinterlandskab—Winter landscape

Lent by the Rev. F. S. Sclater.

Pris Liste faaes ved Henvendelse til Ospynet.

Fritz Thaulow *(The late)—continued.*

66 The Verona bridge (Italy)
67 A Normandy village (France)
68 Black windmills (Holland)
69 White bench in snow (Norway)
70 Town gate, Cordova (Spain)
71 Winter evening (Norway)
72 The river Mesna (Norway)
73 La Madelaine (Paris)
74 Watering the horses, Normandy (France)

A. C. Svarstad

75 Portrait of a man

Gerhard Munthe

76 Solskin—Sunshine
Lent by the Rev. F. S. Sclater.

Otto Valstad

77 By the Christiania fjord

Simon Thorbjörnsen

78 Thorshov

Miss Mimmi Falsen

79 Portrait of the artist

Gerhard Munthe

80 Maaneskin—Moonlight. (This picture shows the mixture of moonlight and sunlight on a mid-summer night in Norway)
Lent by the Rev. F. S. Sclater.

Miss Frida Schioldborg

81 Norsk bondeinteriör—Norwegian farm interior

Simon Thorbjörnsen

82 Höstkveld—Autumn evening

A priced Catalogue may be seen on application.

Sigmund Sinding

83 From Fredriksværn

Miss Marie Hauge

84 From the Scaw

Jacob Glöersen *(The late)*

85 Snedker—Carpenter

Lent by the Rev. F. S. Sclater.

Miss Signe Scheel

86 Gule træhuse—Yellow wooden houses

Miss Marie Tannæs

87 From Fæfor

88 From Hövringen

Fredrik Kolstö

89 Höst—Autumn

Gudmund Stenersen

90 Paa torvet—In the market place

Lent by the Rev. F. S. Sclater.

Gustav Wentzel

91 Interior from Smaalenene

Miss Ingeborg Jensen

92 From Bærum

A. C. Svarstad

93 Via Bocca di Leone, Rome

Ole Jonsrud

94 Landscape from Jomfruland

Torleiv Stadskleiv

95 Sommerdag paa höifjeldet—Summer day in the highlands

Pris Liste faaes ved Henvendelse til Ospynet.

Ragnvald Hjerlow

96 From the Gudbrandsdal

Thorolf Holmboe

97 I haven—Below the trees

Fritz Thaulow *(The late)*

98 Harvest scene in Norway

Miss Marie Hauge

99 Ved middagsbordet—At the dinner table

Arne Lofthus

100 En kolonihave i Kjöbenhavn—A settlement garden in Copenhagen

Simon Thorbjörnsen

101 Ved Sjodalsvand—By Lake Sjodal

O. O. Nyquist

102 Portrait

Kristoffer Sinding-Larsen

103 The Forum

Amaldus Nielsen

104 Strand—Shore

Simon Thorbjörnsen

105 Mod det blaa tapet—Against the blue wall-paper

Miss Lul Krag

106 Portrait of Mrs. K.

Th. Torgersen

107 Aften i Telemarken—Evening in Telemarken

A priced Catalogue may be seen on application

ROOM III.

OILS, &c.

H. K. Stabell

108 Akerselven—The river Aker (Water-colour)

109 Sort vand—Black water (Water-colour)

O. C. Thorkelsen

110 Caricature portrait of the painter O. Valstad (Water-colour)

W. Wetlesen

111 Winter in Gausdal

Professor Christian Krohg

112 Grumset farvand—A difficult course

Örnulf Salicath

113 Proletarer—Proletairs (Wood engraving)

114 Kone og barn—Woman and child (Wood engraving)

Christian Skredsvig

115 Björstad gaard—Björstad farm (Water-colour)
Lent by the Rev. F. S. Sclater

Andr. Schneider

116-119 Four decorative drawings

Örnulf Salicath

120 Forstad—Suburbs (Copenhagen) (Wood engraving)

121 Paa boulevarden—On the boulevard (Wood engraving)

Otto Valstad

122 Gamle venner—Old friends (Charcoal drawing)

Olaf Lange

123 Tang—Seaweed (Coloured etching)

124 Queen of Sheba (Coloured etching)

125 Urvasi (Coloured etching)

Pris Liste faaes ved Henvendelse til Ospynet.

Hans Holm

126 Vaar—Spring. *(Lithograph after Edw. Munch)*

127 From Amiens. *(Lithograph after Fritz Thaulow)*

Olaf Lange

128 Salambo (blue and yellow) (Coloured etching)

129 Salambo (Coloured etching)

130 Raab—Shout (Coloured etching)

Otto Valstad

131 Winter (Drawing)

Hans Holm

132 Mesna elven—The river Mesna. *(Lithograph after Fritz Thaulow)*

Olaf Lange

133 Havfrue—Mermaid (Coloured etching)

134 Herodias (Coloured etching)

135 Martyr (Coloured etching)

136 Kvinder paa sommerfugle—Women on butterflies (Coloured etching)

137 Roser—Roses (Water-colour)

Örnulf Salicath

138 Aften—Evening (Wood engraving)

139 The bar (Paris) (Wood engraving)

Andr. Schneider

140-143 Four decorative drawings

Brynjulf Larsson

144 Veien—The way

Lars Jorde

145 Steinflytind—Mountains, Jotunheim

Bernhard Folkestad

146 Interior

A priced Catalogue may be seen on application.

Lars Jorde

147 Blomstermark midtsommers—Meadow-flowers in midsummer

Ole Jonsrud

148 Landscape from Hjartdal

Kristen Holbö

149 Sommerkveld—Summer evening (in Vaage)

Per Krohg

150 Morgen—Morning

Lars Jorde

151 Junidag i skogen—June day in the wood

Kristen Holbö

152 Landscape from Jotunheim

153 Landscape from Vaage

Ornulf Salicath

154 Nat—Night

Lars Jorde

155 Nat og dag (Midtsommer)—"Night and day" flowers, Midsummer

156 Morgensol paa fjeldet: vinter—Morning sun on the hill: winter

Miss Magnhild Haavardsholm

157 Kaal aker—Cabbage field

Joh. Nordhagen

158 Okse—Bull (Etching)

159 Kone som strikker—Woman knitting (Etching)

Johannes Kölbel

160 Youngsgaten—Young Street, Christiania (Etching)

Joh. Nordhagen

161 Lundfos i Ringsaker—Lund waterfall in Ringsaker (Etching)

162 Henrik Ibsen (Etching)

Pris Liste faaes ved Henvendelse til Ospynet.

Joh. Nordhanger *(continued)*

163 Illustration to Danish ballad (Etching)

"Og hestene vendte saa blodige hjem,
Men sadlerne de vare tomme"

"The horses went home, though sprinkled with blood,
But all the saddles were empty"

(After Christian Skredsvig)

164 Interior (Etching)

165 Fos i Telemarken—Waterfall in Telemarken. *(After A. Cappelen)* (Etching)

166 Björnstjerne Björnson (Etching)

167 Claudius Civilis sammensværgelse mod Romerne—The conspiracy of Claudius Civilis against the Romans. *(After Rembrandt, in the National Museum, Stockholm)* (Etching)

168 Utenfor Akershus—Outside the Akershus (Christiania) (Etching)

Johannes Kölbel

169 Ung pige—Young girl (Etching)

Joh. Nordhagen

170 The Bishop Heuch (Etching)

Valentin Kielland

170a A case with eight brooches

Professor Christian Krohg

171 Studiehoved—Study of a head

Ornulf Salicath

172 Kortspillere—The card players (Paris)

Per Krohg

173 Liten pike i hvit—Little girl in white

174 Interior—Still life

175 Ulykke—Accident

A priced Catalogue may be seen on application.

Per Krohg *(continued)*

176 Portrait of Chr. Krohg

177 Lucy

178 Fjord in Norway, Evening

NORTH CORRIDOR.

OILS, &c.

Eivind Nielsen

179 Vær snil giv os en vals—Give us a valse, please

Th. Torgersen

180 Første lekse i strikning—The first instruction in knitting

Gustav Wentzel

181 Interior

Christian Skredsvig

182 Fiskende gut—Boy fishing (Water-colour)

Lent by the Rev. F. S. Sclater.

STATUARY.

Andr. Enderle

183 Björnstjerne Björnson (Mask in marble)

ROOM I.

STATUARY.

Andreas Svor

184 Bust of Frithjof Nansen (Plaster)

Valentin Kielland

185 Moder og sön—Mother and son (Bronze)

Pris Liste faaes ved Henvendelse til Ospynet.